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Korean Buddhism. History—Condition—Art. Three Lectures by FREDERICK STARR. Boston: Marshall Jones Company, 1918. 104 p. 37 pl.

Korea has always been the step-daughter of Oriental science. There is, of course, the usual number of books, even those which pretend to give a history of the country, a few good papers by specialists, and a mass of worthless printed matter. There is neither a good grammar nor a tolerably satisfactory dictionary of the language. There is but one man, M. Courant at Lyons, France, who has a claim to the title of Korean scholar. Serious research is required for all branches of Korean culture and, above all, for Korean Buddhism. Professor Starr is fortunate enough to have made four journeys to Korea since 1911; thus he has had occasion to see a great deal, to hear and learn much, and to photograph much. He was especially attracted by Buddhism. His lectures make a pleasant causerie, and when the author recites his adventures and impressions, he is always entertaining, but, not having access to original sources, he sometimes treads on unsafe ground as soon as historical questions or Buddhist philosophy come to the fore. In discussing the introduction of Buddhism into Korea, Starr speaks briefly of the first missionar'es Syun-to (Chinese Shun-tao), Mārānanda, and Mik-ho-cha (Chinese Mo-hu-tse, anciently Māk-gu-tse) and arrives at the following anthropological theory (p. 16):

Sundo¹ was a man from Tibet; I suppose he represented the great Mongolian race, that he was a yellow man; Marananda, who brought religion to Pakche was a Hindu; presumably he represented the Caucasian peoples; he may have been dark, but our courts would probably have to call him a white man; Mukocha was called a black man, a negro, and probably really represented the Ethiopian race. Is it not interesting that the peninsula of Korea should have received its first generally spread religion through representatives of the three great races of the world, the yellow, white and black?

Shun-tao was not a Tibetan, but a Chinese monk, who arrived in the kingdom of Kokurye in Korea in A.D. 372 (not 369, as stated on p. 4). Tibet emerges from darkness not earlier than the seventh century A.D.,

¹ Throughout the author transcribes Korean names in their Japanese garb. This procedure is unfortunate, especially with respect to Buddhist nomenclature, and cannot be justified on any rational basis. Korean literature and Buddhism are derived from China, while Japanese Buddhism emanates from Korea (about A.D. 552); accordingly, Korean terms should first be given in Korean, then in Chinese, and finally be identified with their Indian equivalents. Every serious student of Buddhism knows Sanskrit, and all students of Buddhism are familiar with the Indian terminology, and can readily refer to one of the numerous handbooks of Buddhism if in search of explanation.

when Buddhism was first introduced, but in 369 there was no such community as Tibet, nor a Tibetan Buddhist. Mārānanda, who came from China to Korea in 384, may have been an Indian:¹ tradition designates him merely as a Hu, a term which usually refers to the Iranian and other tribes of Central Asia (cf. Courant, *T'oung Pao*, 1900, p. 320, and *Bibliographie coréenne*, III, p. 215). Mik-ho-cha is far from being an African; his name is purely Korean, and all that is known about him is that in the first part of the fifth century he came from Kokurye to the kingdom of Sinra or Silla. The notion of his black skin is purely legendary, as the first element of his name is written with a Chinese character that means "ink."

The highly developed literary cultivation of the Koreans and their achievements in the art of printing are well known. The Chinese translation of the Tripitaka, the sacred canon of the Buddhists, was first printed in A.D. 972. The Koreans followed with the second edition in 1010, which is the oldest and best of all the different editions now in existence, and a copy of which, brought to Japan in the latter part of the fifteenth century, is still preserved in Tokyo (cf. Bunyiu Nanjio, *Catalogue of the Buddhist Tripitaka*, p. xxiv). Starr (p. 26) mentions only a later edition. In many instances the superiority of the Korean text to the Chinese and Japanese versions has been upheld by our scholars.

A few notes are devoted to the curious *miryok* of Korea (p. 23). This word is Korean (not Japanese) and simply means "stone men" (cf. T. de Lacouperie, "The Miryeks or Stone-Men of Corea," *Journ. Roy. As. Soc.*, 1887, with illustration); it has nothing to do with Mi-rok, the Sino-Indian name of Maitreya. I believe that Starr is generally correct in his theory that rude stone figures belonged to the ancient national religion of Korea, and were subsequently adopted by Buddhism and shaped into Buddhistic images. In my opinion, there is some connection here with the stone statues (the *kamenye baby* of the Russians) of Mongolia, southern Siberia, and Russia; but this is a complex problem which remains to be studied at close quarters.

According to Starr (p. 50) "Buddha taught that we end in Nirvana." Buddha taught nothing of the kind. The Nirvana was not for the multitude, but was the highest and ultimate goal and reward of the enlightened one, the Buddha; it meant the extinction of the individual and his absorption in the absolute and infinite.

¹ The Sanskrit name does not allow of an inference as to nationality, as non-Indian monks also usually have an ecclesiastic name in Sanskrit.

A problem not touched upon is the relation of Korean Buddhism to Lamaism. W. W. Rockhill (*China's Intercourse with Korea*, p. 60) has called attention to the fact that the Buddhism of Korea presents many curious analogies with the Tibetan form of Buddhism, and that in the style of church architecture, painting, etc., it has certainly been influenced by it. This coincidence may be explained from the fact that during the seventh century Korean monks were in the habit of making pilgrimages to India, and some of these traveled by way of Tibet and Nepal. The famous Chinese monk and pilgrim, Yi-tsing, has recorded the travels of seven Korean Buddhists (cf. *T'oung Pao*, 1892, p. 462; and Chavannes, *Voyages des pèlerins bouddhistes*, pp. 32-36). Chavannes' work is a complete translation of Yi-tsing's book and merits preference over the rendering of Beal (quoted in the Notes, p. 99), which is incomplete and rather inexact.

The lecture on art does not quite satisfy a student of Buddhist archaeology and iconography. The problem to be pursued would be to study the Korean types and forms in their relation to those of China, Central Asia, and India, and finally to answer the question as to how the Koreans have developed, assimilated, or digested this foreign art and evolved a style of their own. The illustrations form a valuable feature of the book, but no discrimination is made between real art-works, as, for instance, the Bodhisatva in plate ix, who rivals the best Chinese sculptures of the T'ang period, and inane, mechanical modern reproductions, such as the hideous Maharajas on plates xix-xxi, who are hardly worth the cost of illustration. The paintings on plates xxxi-xxxiii, being reproduced on too small a scale, are unfortunately lost.

It is gratifying to learn that there is a modern movement in the Buddhism of Korea which the author says seems to show that it has real vitality, and he thinks that it may have a political part to play: "if hostile to Japan, when the crisis comes, as it surely will come, when Japan will be tried out again and once for all on Korean soil, Korean Buddhism may be the decisive element in that moment of test." Professor Starr's lectures must be regarded as an *hors d'œuvre*; he has accumulated considerable material on the subject which he should be urged to publish at the earliest possible moment.

B. LAUFER

Quelques considérations sur les jeux en Chine et leur développement syn-chronique avec celui de l'empire chinois. Captain GEORGE E. MAUGER. (Extrait des Bulletins et Mémoires de la Société d'Anthropologie de Paris. Paris, 1917.) 44 p., 16 text-figures.